

Wide Variety of Work of Designers Shown at Museum

Silverware and Jewelry Well Represented in Sixth Annual Exhibition.

The feature of special interest at the Metropolitan Museum of Art this month is the sixth exhibition of work by manufacturers and designers showing museum influence, which opens to the public for the first time this afternoon. This exhibition has become an annual event of some importance and the increasing weight which it holds with museum authorities and public is aptly shown in the fact that this year it occupies for the first time, and fully occupies, the heretofore proportioned Hall of Temporary Exhibitions in the south wing.

The exhibition, which is termed by the Museum's director, Mr. Edward Robinson, one of the justifications of the Museum's existence, sets forth concretely some of the results of the influence of the Museum's collections and of the propaganda launched in their behalf on the part of the educational forces connected with the Museum's staff during the last year. For some years it has been the policy of the Museum to make its collections as accessible as possible to the designers of objects of industrial art, and to this end study rooms of one sort and another have been provided and a special member of the staff, Mr. Richard F. Bach, has been appointed to promote interest and cooperation between the trades and the Museum. How successful this movement has been may be ascertained by an inspection of the present exhibition, the sixth of its kind to be gathered together.

More Furniture Than Usual.

It is evident that not only are more objects shown than ever before but that there are more important objects and a wider variety of kinds than previously. There is far more furniture than in other years, and the examples shown are perhaps more successful in their adaptation of classic designs to modern uses than any other type of article shown. Rugs appear to be in the ascendancy, judging by the number and importance of the examples shown, and it is fortunate that the proportions of the gallery make it possible to display them to full advantage.

Silverware and jewelry are well represented, almost for the first time in

the history of these exhibitions. Glassware and tiles now are shown. The development of a vogue for needle point embroidery is reflected in the number of excellent contemporary examples of this mode shown. A pretentious piece of American mosaic and an elaborately carved and polyhedral altar introduce a somewhat new note. Of textiles there always have been an abundance, and this year there are sheaves of cottons printed in designs culled from the Museum's collections or in some way inspired by objects displayed there. Groups of ribbons of unbelievably rich and intricate designs owe their arabesques to the covers of old Persian books and manuscripts. Advertising designs display a new richness borrowed from the intricacy of heraldic ornament or adapted from specimens of period decoration. Even the lowly commercial container, the box for soap or valve or toilet preparation, appears here transfigured with a more than Oriental splendor, which will help the product to win advantage in these days of keener and keener competition.

Copying of Museum Models.

It is quite evident that American designers, aware of the new demands and possibilities which the situation created by the war has forced upon them, are availing themselves of the advantages held out to them by the museum's collections, and are not slow in improving their product by the study of the models available. That they have not always selected the best types for their particular design, or that they have not been always happy in the uses to which they have put it, is no doubt inevitable. Ground for encouragement lies in the fact that there is less slavish copying of museum models and more creative adaptation, or creation under the inspiration of museum design, than ever before. Objects directly copied from museum designs were sold in New York as "imported" not so many years ago. Fortunately the state of American design and of public taste makes any such occurrence practically impossible now.

In the textile study room a comprehensive exhibition of the lace lappets and cap crowns that adorned the heads of the beauties of the brilliant French courts of the seventeenth and eighteenth centuries is being shown. Many of the exhibits are loaned from rich private collections, and a series of French prints illuminates the uses to which these precious bits of lace were put.

The popular free Saturday evening concert at the museum given by a symphony orchestra, David Manner conducting, will continue throughout the month. At 5 o'clock on the same days Miss Frances Morris, assistant curator in the department of the decorative arts, will give a series of free lectures in the museum lecture hall on the orchestra, with special reference to the programs of the evening.

JOSEF HOFMANN CHARMS ANEW IN PIANO RECITAL

Plays With Stupendous Power and Bewildering Color—Delights in Schumann Fantasia in C Minor—Responds to Encores.

By W. J. HENDERSON.

When Josef Hofmann gives a piano recital it is difficult to write about it. To paint the lily or gild refined gold was long ago admitted to be a task beyond mortal powers, and to analyze critically an afternoon of Hofmann's art would be more than human. Sitting in Carnegie Hall yesterday afternoon from 2:30 till 4:30 one could only lose himself in admiration, in wonder and in certain moments in that rapture which comes from the contemplation of the fundamental emotions of art recreating themselves in one's very presence.

The program which the great pianist offered yesterday differed in many respects from those which he has made familiar here in the past. There was no Chopin. The longest number was the last—Schumann's fantasia in C major. Everything else seemed to lead up to that, as the vast slopes of untrodden snow lead up to the virgin peak of Everest. Hofmann has played the fantasia before. He had no new message to uncover. It was in the marvellous tone picture which he painted and in the supreme outburst of poetic eloquence in the last movement that he once more moved listeners—one, at least—to tears.

The Schumann fantasia grows greater with the years. Here is the immortal voice of the true impressionist, sensitive to every feeling, responsive to every mood, gifted with musical speech for the whole gamut of human reflection, joy and grief. And every measure of this music is beautiful as pure music, clear and simple in form and natural in idiom. Before such a work the contortions of the acrobatic little modernists become as the prancings of grasshoppers under a sky in which swims a solitary eagle.

Hofmann has lived with this fantasia since he was a mere boy. At years and experience have weighted his brow he has immersed himself further and further in its translucent depths, till

now he is himself a part of the work. His performance of yesterday was an overwhelming revelation of the power of a great artist to assimilate a masterpiece.

The pianist began his recital with Bach's "Chromatic Fantasia and Fugue," in which the cool, pellucid quality of his tone, the justness of his phrasing, the unerring distribution of accent and dynamics and the exquisite adjustment of the balance between the voice parts were united in a piece of polyphonic playing consummate in skill and quite unusual in Hofmann's recitals. Beethoven's "Andante Favori," which followed, was played with a singing tone and a fastidious delicacy quite ravishing, while the familiar "Anger Over a Lost Penny" was given with brilliant spirit. Two encores following this group—the "Ruins of Athens" march and a rondo from a Beethoven sonata.

Hofmann does not often indulge in Brahms, but he played yesterday the A major Intermezzo and the G minor rhapsody. The pianist found himself quite as completely in sympathy with the romanticism of Brahms as he is with that of Chopin. Possibly some others penetrate the spirit of such music quite as far as he, but none can surpass him in the technical exposition of his ideas. Surely the writer of these lines never heard the significant elemental rhythm of the middle section of the rhapsody brought out so clearly as the great pupil of Rubinstein brought it out yesterday.

Two rather tenuous Tschalkowsky bits (one arranged by Pabst) separated the rhapsody from the Liszt transcription of Schubert's "Die Forelle." In the latter the pianist paid a perfect tribute to Liszt by presenting the composition as an instrumental reproduction of Schubert's song with its incomparable accompaniment. The audience begged for encores here, but Mr. Hofmann went on to the Schumann number. After that he was willing to play several additional numbers, among them Chopin's 2nd mazurka and Liszt's "Erl King," the latter played as Rubinstein himself might have

played it, with stupendous power and bewildering color. It was a memorable piano recital.

JERITZA IN "LOHENGRIN."

Soprano Repeats Her Impersonation of Role of Elsa.

"Lohengrin" was the matinee opera at the Metropolitan Opera House yesterday. The cast was that heard in the last previous performance of the work, except that Mr. Leonhardt replaced Mr. Schlegel as the Herald. Mme. Jeritza repeated her impersonation of Elsa, which had the good fortune to evolve some differences of opinion after it was first made known here. The new popular soprano acts the part so well that many lose sight of the want of finished style in her singing. However, it is only older opera-goers with memories who realize what is in the music of Elsa which the captivating Viennese does not publish.

Mr. Sembach's Lohengrin is ideally German. In Baireuth it would be regarded as well nigh perfect. But beyond the walls of the Festspielhaus and the Villa Wahnfried revelations of the beauty of Wagner's music quite unknown there have been made, and local opera-goers sigh for a little more spiritual quality in their Lohengrin. Mme. Matzenauer is an admirable Ortrud and Mr. Whitehill an exceptionally fine Telramund. The chorus continued to have difficulties with the pitch, but the orchestra commanded praise. Mr. Bodanzky conducted.

In the evening "Aida" was given with Mme. Easton as Aida, Miss Gordon as Amneris, Mr. Crimi as Radames, Mr. de Luca as Amnassar, Mr. Didur as Ramfis and Mr. Gustafson as the King. Mr. Moranzoni conducted.

CHALIAPIN HEARS STOPAK.

Josef Stopak, violinist, gave his second recital of the season at Carnegie Hall last night. This admirable artist played to an audience filling the auditorium. One of the auditors sitting in a box was Feodor Chaliapin, whom Mr. Stopak accompanies on his concert tours as solo violinist.

The program was of much interest. The first number was a "Sarabande and Tambourin" by Leclair, Mozart's E flat concerto No. 6 followed, and later Saint-Saens' "Havanaise" and Kreisler's "Tambourin Chinois." Just before the closing number came four pieces played from manuscript and scheduled as given for the first time. They were three preludes by Frederick Jacobi, American; intermezzo by Edward Kilenyi, Hun-

garian-American; "Song Without Words" by Walter Kramer, American; "Scottish Fantasy," Boris Levenson, Russian. Charles Hart was at the piano.

MR. NOLAN'S RECITAL.

Walter Leo Nolan, tenor, gave a song recital in Aeolian Hall last evening. His numbers, which were sung mostly in English, began with Herbert's song "Molly," followed by selections from Brown, di Capua, Wiegner, Dorel, Penn, Tate, Brahe, Gitz-Rice, Olcott-Ball and Verdi's "La Donna e Mobile" air. Mr. Nolan's singing was conspicuous chiefly for honorable intentions.

K. OF C. BENEFIT TONIGHT.

For the benefit of the Knights of Columbus Building Fund E. F. Alben, president of the B. F. Keith vaudeville circuit, has arranged an all star performance at the Hippodrome to-night. Among those who will appear are Mrs. Irene Castle and company, Irene Bordoni, Bessie Clayton and company, Belle Baker, Anatol Friedland, Revue, Courtney Sisters, Carl Randall, with Berta Donn and Mary Washburn; Singer's Midgents, Mosconi Brothers, Allan and Donegan, Ben Wolch, W. C. Fields and Marguerite and Gull. Frisco will act as master of ceremonies.

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but the physicians hope that an operation may be avoided. It was with difficulty that she finished her performance at Aeolian Hall a few nights ago. Her illness has made it necessary to cancel several of her engagements.

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